



NITSCHKE BROS.
PRINTERS AND BOOKMAKERS
Blank Book Manufacturers,
GENL. GROCERS AND FURNISHERS
COLUMBUS 0



Entered for transmission through the mail at the Post Office of Chicago, as second class matter.

H. F. VOGEL,
EDITOR AND PROPRIETOR.

Vol. I.

CHICAGO, ILL., SEPTEMBER, 1887.

A Letter to Ike by His Cousin, Gentle Annie.

DEAR COUSIN IKE—I read your letter to your mother with a great deal of satisfaction. I am glad you are such a good writer, and that you are so much interested in the *Independence*. I like that word, don't you? Now I don't care anything about your philosophical bugaboo, or your mother's philosophy of motion. I don't care whether you call it muscular movement, arm movement, combined movement or prohibition movement, it is all the same to me. I like your *Independence*. I like what you said about those letters, I mean those letters which have appeared in the different penman's papers as specimens of writing. Now I'm going to tell you what I think about that kind of business. The penmen of the different penman's papers are the biggest possible attainments of the pen, and not so much of the engraver's skill. It is not necessary since the photo process has become such an important factor in reproduction and leaves our work just as we make it and just as it should be.

These elegant specimens of penmanship are misleading young men and students, and certainly do them much less good than a photo engraved copy with all the characteristics of the individual writing. They are deceived and think, "What splendid writers they fellows be." We old folks can see the Holab, Halls, and other fellows about the country have no pictures with these fellows who undertake to show their skill in that way. Take that champion letter of Bennett, to Michael, that was paraded around the country, (penciled and engraved by Holab) the specimens you mention, and so many others, and they do not look on penmanship. I like the penmen's papers give us genuine penwork, and by the best artists, and only once. I don't like so many repetitions as some give us. Now, there is the *Penman's Art Journal* that repeats its pieces every three months or about that. Good paper, we could not do better. I like the *Penman's Art Journal* would be a good thing for Republicans at election time—it is such a good repeater. The *Western Penman* is not quite so bad, but a repeater. I hope the *Penman's Art Gazette* will never become a repeater. I want to see one or two about the country they give us. In reference to the *Independence*, I think that the Society for the Prevention of Cruelty to Animals, should intercede. Since the poor birds stand on their heads, their wings all drawn out of shape, one on the head, and the other in front of the body, with a tail on one side, and a wing on the other, it is a good idea to get the instances of this. We find them in all conceivable positions, many of which obtain only in these rude pictures. No bird ever had the ability to get herself into such shapes. Nor would she if she could, and yet some of these designs come from the so-called *large guns*. The *large guns* are very many, and very bad. Now like, I claim that art should copy nature, and who ever saw the light coming naturally from both right and left at the same time. Yet we see it represented in some of the drawings. A young man gave a set of drawing lessons in one of our penmanship papers not long ago, and got the instant well, but over half his instructions were weak and faulty, light coming from both directions. He did not practice what he preached. I know, or think I do, the difficulty in getting work for reproduction. Good artists have little or no time to devote to the making of specimens, and the penmen who have experienced are always anxious to get into print. So it is in the literary field, but those publications which become popular and meet the demands of the lovers of good literature, are the ones who publish the gurus, even though they must pay well for them.

I think it will be the same with our professional papers. The time has come when we demand the best that can be had, and the publisher must have a

waste basket, must be an artist himself, and have the judgment and independence to act.

Well, Ike, this letter is already too long. Pardon me for taking so much of your time.

Give my love to your mother. She is a good mother, and never forgets her one-a, two-a, three-a, four-a, one-a, two-a, etc., nine thousand and ninety times.

Yours truly,

GENTLE ANNIE.

MILWAUKEE, July 22, 1887.
My Dearest Son—The enjoyment at the convention of Business Educators of America was made doubly pleasant by the receipt of one of your dear letters dated July 10.

No matter what my son may do or say, he will always receive the admiration of his dutiful mother. It is not strange in this wicked, wicked world that the offspring should entertain such good news of the penman's art. And if it appears not fit to consult his mother, and at times question certain movements, no one should object, because the family ties based upon maternal love and affection will never be broken, even under the severest tension. While every son may be accused of indiscretions, the son of a mother always seems to be defended. If my son has said anything for which he is sorry, I hope he'll forgive me. My son was always a faithful, earnest, obedient, affectionate and loving boy and while his associations in manhood, and since leaving the paternal roof, have not given him the rest of his life. It is strange that local competitions and usages should have made impressions foreign to his earlier instructions and teachings. We are not wholly to blame for our condition and position. Barriers to fact is not just, prude and right that due allowance should be made the youth, when infatuation and deportures are reckoned among the possibilities.

"*Spare the rod and spoil the child*" may have been applicable in the time of its author, but it won't do for me or Bob, Ingerson or any other first class penman. I have no objection to the use of the rod to determine the remedial properties of the rod. For my part I never had occasion to test its significance because the blood was of virgin purity. Even the neighbors acknowledged it. It wasn't possible to be otherwise.

I like to desire to please my mother has been the principal thought in his mind and though *Chall* and *Paraiso*, his ardor has never been cooled.

Mystery! mystery! mystery!!! Mystery enshrouds everything, and if we could compass the height and depth of anything worthy of attainment, the achievement of the highest would be the instance which will accomplish it. For this reason the live teacher, who is a "hustler," will always be considered a necessary evil. The wisdom of this country is not *equally* distributed, hence some, who are older, are supposed to have learned better ways of thinking, which the young could do well to note of. I am also aware that one doesn't always bring wisdom, yet there are instances easily cited that will prove the rule.

The broad assertion that you appeal to that which is not *equally* distributed viz., *large judgment and good sense* is only surpassed by a more comprehensive one that *all men are liars*. Judgement and good sense in *one direction* is no evidence of like quality in another. It may exist in many directions, yet it has its limit, even in old age. One may possess the broadest judgment and the deepest good sense, but comprehend mystery after mystery to the number of nine hundred and ninety-nine and that same judgment and good sense fail when applied to the thousandth case. If this were not *true* an experiment would be easily made. If the *large judgment and good sense* in one direction would *almost* *exhaustingly* *as everywhere* serve in another. If proper judgment and good sense were invariably applied every undertaking would yield up its treasures. But as

Entered by H. F. Vogel, in the office of the Librarian of Congress.

Price, with 2 numbers, **SIXTY CENTS PER YEAR.**

there are more *failures* than successes we can readily assume that proper judgment and good sense are not sometimes most always present you know. Knowledge of a few things about penmanship does not imply all, and the *large judgment and good sense* unless there is willingness to accept known truths.

How can a person reading something they do not understand, fall back upon their judgment and good sense without an implied weakness and after defeat of the case in point? No sound mind is void of judgment and good sense in some things, but to fall back upon it is a failure of apprehension in others is not a strengthening process.

Judgment and good sense of "form" mentally conceived will not effect the object practically with the proper application of *movement* to *form*. You may study form for hours you have exhausted all the works of the present and past ages and still not be prepared to practice results on may practice *movement* until your head is gray and it will effect nothing within itself. But if you make the proper application of *movement* to *form* then the results becoming this 19th century will appear. This application must only include the *ideal* of the form, the end result of the *ideal* and a check on a letter which the proper time indicates. The *form* of a letter is determined by the *time* in which it is produced. The highest ideal of form is the result of *perfect* time in execution. You and I may possess the same mental conception of a letter and yet our results are entirely different. Why? *Q* is the object of their practice. Why is the capital "Q" more difficult to execute than the exalted oval exercises???

The "Philosophy of Motion" is the action of the hand preceding and following the execution of a letter. Why is the average "extended movement" easier of execution than the single letter contained in that movement? Is not this statement is not regarded as true? I am the object of their practice. Why is the capital "Q" more difficult to execute than the exalted oval exercises???

If I make no motion at all before my pen strikes a capital letter, that production will be very faulty. If you admit of any action or motion of the hand and end with the *ideal* of the letter, then that action is definable and therefore becomes scientific. If scientific the laws which govern must be understood else the highest conception of *form* (as the result of movement properly applied) cannot be reached. This practical application of the science we have but the *ideal* of the *form* and after we have the *ENGRAVER* is made to fill an aching void.

No my son, the philosophy of motion is not a myth; it is not an intangible something used to be wiser and mystify the unsuspecting youth. It is a key that unlocks additional secrets which will place the penman upon a higher plane and admit the names of other prodigies being placed upon the scroll of fame.

Your judgment and good sense will serve you as far as it goes, (for in this life there is that which must and will be) but rest upon the judgment and good sense of others whose knowledge reaches beyond our own. If we are unable to comprehend then we cannot rise.

The boy of the city (whose judgment and good sense you are in question) see for yourself when he realized to the greater country lad that the ground-chunk of a fence was the rat on top. Each may be a precocious youth in his place, but an *exchange* will warrant me in reiterating the original statement that neither possess the judgment and good sense necessary to the situation.

It is time for me to sit down and openly discuss the other side of the "Muscular Bagdad" question except by a few denials, coupled with simple declarations in favor of the name "muscular" movement and slight references to the weakness of argument on the other side. I am not a *muscular* man, but I am a virtual acknowledgement in our favor, yet a display of unwillingness to accept the real situation.

That all the best penmen write with the same power who will die? Then why not recognize

and acknowledge the fact so that followers may understand just what to do.

That all the best penmen (and poorest too) write with the *best results* we will deny.

The *best results* demand *the powers* no one will contradict. That the *best results* are due to the action of the larger and smaller sets of muscles no one can deny.

That the larger set of muscles are located in the arm and shoulder no one has denied.

That the smaller set of muscles (which control the fingers) are attached to the fore-arm no one has questioned.

That there are but two sets of muscles assisted by the tissue of the forearm employed in any writing is a fact no one can deny.

That the two sets (and only two) are so "combined" as to produce the highest available power all will accept without cavil.

That the *arm movement* (with either movable or stationary arm) is as practicable as a name when the fingers do not assist in formation, no one has seen fit to prove to the contrary.

That the harmonious union of these two sets of muscles is best expressed by the word "combined" no one questions except those who cannot be convinced otherwise.

I was a name that means something and so long as muscular doesn't mean anything definite I don't want it. Its advocates herald it as a kind of supernatural power with hand around it indescribably grand. Its supporters are at variance in its seeming proportions, and the reason is not far to seek. The cause of these and other just reasons enumerated in other articles am I justified in renouncing a vague title.

The sons of the Jones', Smiths', and Browns' write with great regularity and promptitude. Don't my dear boy, do not allow your mother to do this when you gray hair in sorrow to the grave without a kindly letter every month. Remember, when you and I were young and lived in the old log cabin near the lane, and you used to sit with your *heels* against the jamb, *above your head*, and read to me out of the best book in the house, I told you that the time you would spend in reading would all run to your head? Have you forgotten it? I trust not. I shall love you on and on, and on, even though you are so near Chicago where boulders escape.

In any of your writings don't forget your mother, your dear, delectable, delightful, darling mother. She thinks of you with love, hope and joy, knowing full well that as the years roll on you will never tarnish the name.

Trusting that all past promises will be dear to your memory, and that your career will always be one of unavowed usefulness, I remain, as ever,

Your affectionate and only mother,

Mrs. PANTINGTON.

A Series of Lessons in Plain Writing.

H. J. Putman, of Minneapolis, Minn., and W. J. Kinsley, Shenandoah, Iowa, have published a series of lessons in plain writing which should be in the hands of every student of penmanship, as well as in the collection of every penman in the United States.

For years cheap compendiums have flooded the markets, and have been extensively advertised and sold this country over, but a well graded series of lessons, as the one above mentioned, had not been offered the public.

We would advise every reader of *THE GAZETTE* to send for a copy immediately on reading this, and their advertisement which appears elsewhere.

It is not published in book form, but it contains seventeen elegant pages, single spaced, on heavy paper, and a book of instructions to accompany them. The copies given do not abound in a variety of fo fo fo capitals, etc., but are systematic, plain and in keeping with the demands for the attainment of a good, plain style of writing.

The plain were engraved by J. T. Holah, one of the most engravers in the country, consequently nothing cheap and trashy enters into the make-up of the slips.

We hope they will be adopted by teachers traveling about the country, and that the sales of same may exceed the sales of all cheap compendiums.

Fints on Engraving.

BY JAMES W. HAWKINS.

To dash up an exhaustive treatise on the mediaval manner of engraving, or to describe minutely the expert manner in which the ancient Egyptians engraved their fanciful and artistic ideas upon pyramids and obelisks would, to some, seem the proper manner in which to begin this article. But as far as my memory fails to retain any ideas, grasped at the period to which I refer, I must sorrowfully refrain.

Besides, my language would necessarily be full of mystic and allusions peculiar to the ancients, to the total bewilderment of my hieroglyphically inclined brethren.

Therefore will I reluctantly resign this grand opportunity to display my proficiency in classic lore.

Allow me at the outset to assert, as my opinion, that engraving can never be satisfactorily presented as a restricted art, but to keep it to one page and endeavor to teach penmanship we have for a basis set forms and accepted theories.

Engraving is decidedly arbitrary. A teacher of engraving is limited to only his own capacity and artistic appreciation.

It is safe to leave a wide field for an extension of originality, or rather *old forms in a new dress*; and verify the opportunity is greedily grasped by the embryo artist, and fearfully and wonderfully original are the results of his grand bursts of *Dore* like inspiration.

Originality is unquestionably a virtue. Some virtues, however, are acquired.

Originality in engraving, when it is productive of harmonious results, is generally acquired—acquired by a careful study of the work of recognized artists long in the field.

The critical eye, keenly alive to artistic grouping, soon possesses itself of the secret of tasteful pen drawing.

To beginners I would heartily recommend "Amer's Compendium of Practical and Artistic Penmanship" as the best work of this kind extant. It has been of great value to me in my work.

Harmless distribution of light and shade is of primary importance.

It is here suggested that alternative lines of light and dark effect be preserved in a design.

Display lines should be intersected by several lines of plain work.

One of the most valuable hints I ever received was from Mr. Ames, of New York, when he remarked tersely: "All display is no display."

It is difficult to treat a subject with justice that is so thoroughly arbitrary in its character. To a great extent we must rely upon our instincts, and what constitutes good taste, in the make-up and arrangement of our work.

As it necessitates in most things a number of different parts to make one perfect whole, I would emphatically state to the ambitious youth struggling to attain a high standard in the art, that up to a certain point he is dependent on, or should be, upon the ideas of artists long in the field.

After he has absorbed the beauties of each individual work, then, if ever, will emerge from this close application an originality of his own, the result of his own individuality.

If this is originality, in the pure acceptance of the word, then make the most of it.

"There is nothing new under the sun."

There are always an unfortunate few, deluded in the belief of their own powers of original production, if the truth were known, every labored and studied arrangement of form, is the direct result of an unconscious absorption from outside sources.

The superior artist in any branch is recognizable by his readiness to accept and acquire, irrespective of his training.

Now, without having fully entered into my subject, I feel myself exceeding the space allotted to me.

Regarding the art of arrangement, the department called engraving is difficult of treatment, with the extended series of lessons, accompanied by short and simple directions. Instead of being an exposition or any theoretic system, it must be simply a presentation of ideas, peculiar and characteristic of one individual, the author.

Answers to Correspondents.

E. L. D., Longville, Ill.—Yes, your lion dedicated to the PENMAN'S ART GAZETTE, has been placed on exhibition, and he killed two innocent girls at sight; and on some more, we'll clear out the city by-and-by.

H. C. D., Altoona, Pa.—He says the GAZETTE is a fine paper, but he needn't afford to keep it, and he thinks it is a shame to accept a thing and not pay for it. So he began to leave him off the list to the future Thukpa.

Here is another one, A. C. C., Craighill, W. T., writes to us: How much can a man make by publishing a penman's paper? I note you are going on a vacation, and if you have made enough to go on a vacation in so short a time, we'll go into the business myself. That's right, if you want to go into the business myself. We'll have to square to pay into the insurance and have a thousand to spare, we'll let her go McGarigle. You can have our paper as she is, and next year you will go on a vacation just as well as we did. You will have to go, if you don't want to die reading these letters, and getting sample copies and looking in various general notices, etc. Yes, we made lots of money in the business, we are about ready to retire. Come and take it off our hands.

K. M. B., A. S. Village, Mo.—We are asked a question by a bashful young lady, which to answer in a paper like the GAZETTE is embarrassing to an extreme; she says she is in love with the Champion of the world, or the world, I mean, and her beloved's stag cannot be equalled for size; around, she says she travels about the country, and consequently they are separated a good deal, as she

stays at home and looks after the chickens, etc. Now writing to him, she says her penmanship is miserable, and she wants to know how to improve it, that it will not look so terribly poor; she says she practices enough, but when writing a love letter, she fails to write near as good, so she wants to know if penmanship can be practiced in love letters. That is what embarrasses the Bachelor editor of the GAZETTE. He has written a love letter, completely composed, answers that question, but our friend, Scarborough, may be better able to grapple with that absorbing question, whether one can practice "penmanship in love letters." Hwew! what will they ask us to answer in our next. Perhaps some miss will want to know if we can't write her a model love letter.

A. J. Y., Brownsville, Ind.—Why did we affix the name Jim, the penman to our photograph. Well, in the first place we did not have time to print our name in bold black type on the page, and in the second place, we are getting notorious as Jim, the penman, ever since Manager Sharpe, of McVicker's theatre applied that title to preference to remembering or calling us by our own name, besides everybody can spell Jim, the penman, but 99 out of a 100 can't spell Jim, the penman.

Wogal, and other curious *Giggl's*, so we didn't mind the name, Jim, the penman. For the benefit of those who don't know, we wish to say that, Jim, the penman, is the title of one of the most popular plays produced last season; it was first introduced at McVicker's theatre, Chicago, where it ran six weeks, when it was taken to New York, and brought to Chicago again. This summer it ran successfully, crowding the theatre every night for three weeks. We do not desire to become another *Jim, the penman*, but that is how we got the name. Manager Sharpe, not only gave us a new name, but he furnishes us with the passes at McVicker's, so we forgive him ere this.

Exchanges.

The *Writing Teacher* just got in. A new heading, finer press work and a cover. She looks well. Bro. Williamson is going it lively.

The *Western Penman* for August is as always up to the standard, and Bro. Palmer certainly never fails to give his subscribers their money back in every number he publishes.

The *Penman's Art Journal*, the oldest and best of our penman periodicals, presents the portrait and autograph letter of our friend Shaylor in the August number. It also contains reports of the conventions and other interesting reading matter.

The *Magazine* for August and September is nothing small, for it contains over 50 pages of reading matter. Col. Sonle's portrait graces the first page, followed by a biography, interesting articles by Latta, Anderson, Packard and others, a report of the B. E. Convention, accompanied by cuts of the more prominent members, written in a style wholly indicative of Bro. Jack's originality in handing any subject.

The *Pen Art Herald* is announced to appear under the editorial management of W. D. Showalter, at Cleveland, Ohio, September 10, 1887. He says it has been lately discovered that there is a demand for a periodical which shall delve into the undiscovered beauties of chirographic thought; which, while retaining the attractions of the penman's art, the features of other papers will add new vigor of expression, and that shall introduce the common matters which have a bearing upon our daily work in more fascinating literary drapery than they have hitherto presented; that shall at once possess the qualities of a veritable art magnet and also mirror. Showalter, the author of *The Pen Art Herald*, has been assigned to be, and it will be, no doubt, as Bro. Showalter has the ability to carry it to a successful issue if he can get enough support. We wish for him the success he so well deserves.

Among the other periodicals on our exchange list are the *Typewriter Operator*, published at Boston, Mass.; *Rochester Commercial Review*, Rochester, N. Y.; *Good Education*, published by Price & Goodwin, Nashville, Tenn.; the *Ohio Business College Record*, Cincinnati, Ohio; *Commercial Industrial Record*, Grand Island, Nebraska; the *Commercial Current*, Indianapolis, Ind.; the *Kansas Business Educator*, Emporia, Kas; *Lawrence & Griffith Business College Journal*, Dallas, Tex.; *Educational Journal*, Lyons, Iowa; *Commercial Business College Journal*, Oskaloosa, Iowa; *Diamond Business College Journal*, Elgin, Ill.; *Commercial Adviser*, Winona, Minn.; *Deacon's College Journal*, Jackson, Mich.; *Deacon's and Seneca*, Dixon, Ill.; the *Practical Educator*, Oskaloosa, Iowa; the *American and Church Union*, New York City.

The design on page 29 was executed by Prof. J. W. Hawkins, of Curtis' Business College, Minneapolis, Minn.

Squibs.

BY N. Y. Z.

A penman who has taught many people penmanship is Prof. L. S. Preston, of Brooklyn, N. Y. He has travelled all over the country and is a genuine old-timer. He has excellent methods of advertising, and is a hard worker. Preston is one of the most liberal of men, and has always been willing to help young

play several assistants. Wilson is one of Kibbe's Utica, New York, graduates, and thinks a great deal of his diploma which is peacock throughout, and is one of Kibbe's prize specimens.

Collectors of penmanship always prize A. K. Root's letters. There is a deficiency of touch in his writing and seen in any one else's writing. Root is very busy now-a-days, having complete charge of that department in Bryant's Business College, enough work for two penmen at the least.

C. G. Reynolds, of Fitchville, Ohio, is farming, but that does not prevent his writing a magnificent style. In winter he organizes classes in neighboring towns. He contemplates making a specialty of it if he don't do better farming next year. Well, the public want men of your ability, Reynolds, and if you will work half as hard as you do now, success awaits you.

Wiesehahn, of St. Louis, writes a most peculiarly

original hand. His off-hand work being very strong.

Experts claim his pen drawings have a force and

grandeur equal to anything of the kind ever executed.

The kindly German is the only pen artist who

will attempt bold off-hand writing in specimens of

display penmanship, such as resolutions, memorials,

etc., and he never seems to make a miss.

Lymond D. Smith, of Hart-

ford, Conn., who is teacher of

writing in the schools

was an extraordi-

narily good penman before he was

18 years old. I

have seen letters written by him at that

period which we would call

perfect. He is quite an author-

ity on penman-

ship, although

at present he makes no claim

to be one of the

"cracks" in execu-

tion.

Did you ever

see W. E. Dennis flourish?

I don't if I ever did.

Williams ever

got such control

of curves and

parallel lines as

this? New

Hampshire boy,

Dennis is not

only a good flourisher, but

is a good pen artist. He is

one of the best

teachers of

practical writing

who ever took

a crayon in hand to place a

copy on the

board. His pen-

manship is so

very near like

Gaskell's that it

is difficult to

distinguish between them.

Madoras, of

New York, has

a pencil on

which he labors for nearly

six months, and he

considers it the

best thing

Dennis has ever

done in the line

of pen drawings.

Mr. Dennis is

liked by every

one who is ac-

quainted with

him, and is popular among the students. He is of a

retiring disposition, but has been working hard, very

hard, to raise a mustache for six years.

Mr. S. S. Packard, of New York City, who is at the

head of a model business school is a business writer

of strong calibre. For thirty years or more his pen-

manship has not varied, and no matter whether he

writes one line or a hundred pages it is the same,

now, and always. Mr. Packard is the life of the

Business Education Convention every time. Those

in the habit of attending these gatherings are always

glad to see him take an active part.

Away up in Sac, Mo., is C. E. Simpson, assistant

postmaster, a young scriber who could become one of

the lights in the profession if he were a mind to

make it. He is a

school an hour or two a day, and is turning out good

writers in short order.

J. P. Wilson, of Chicago, does a very large card

business in the hotels, running two stands and em-

ploying several assistants. Wilson is one of Kibbe's Utica, New York, graduates, and thinks a great deal of his diploma which is peacock throughout, and is one of Kibbe's prize specimens.

Can it be possible that our "bright lights" have no

higher aim than to fight over the power used in

writing?

Ike uses muscular and his mother uses movement. Wherein lies the difference? Both use the same power; therefore, they both use muscular and both may move in the same way. The brain of such trifles is told, when we have far more mighty treasures on

which to bestow all the ability we possess.

I am heartily in favor of the idea expressed by the GAZETTE to hold the next meeting of the Pennman's Association at the time and place of meeting determined upon by the National Teacher's Association.

I think a good idea.

At least we could press our claim for recognition, and could undoubtedly determine the utility of the present system employed by public instructors.

The people at large are very indiferent regarding the teaching of our art, and before there can be any change in the present public method, the people will

have to rise in one body and demand the expulsion of the copy book from the public schools, and the substitution of the live energetic teacher in their place.

It is passing strange that the most important branch of education should be neglected at the instigation of a few publishing houses.

There is not a city in the United States of 10,000 inhabitants that cannot afford a special teacher of penmanship at a reasonable salary. The smaller towns could combine together and thus art would be crowded to the prominent position it should occupy. Will not this be an issue like this before long? Let them throw their differences one side, and bend all their mental power on something more worthy of their steel.

Yours for
F. W. Wiesehahn,
E. A. McPherson,
Cortland, N. Y.
Aug. 23, 1881.

Notice.

The office of the PENMAN'S ART GAZETTE has been removed over to the office of the Peotone, within two squares of our former location. We will be at home for our visiting brother Knights always from 8 A. M. to 6 P. M. Give us a call when in the city, or on passing through.

Personals.

Our thanks are due to Prof. F. W. Wiesehahn, of St. Louis, Mo., for many kind favors shown us on our tour to St. Louis. We were shown a set of resolutions presented by him for the employees of Scruggs, Vandervoort & Barnacy, which was as handsome a piece of work as we ever beheld.

F. C. Kappesser, the last one of the South St. Louis Bachelor's Club, (minus the editor), was united in marriage to Miss Pauline Path, of that city, on the 24th day of August, 1881. Good-bye, Bach.

Movement vs. Muscular.

He and his mother are having quite a controversy regarding the fitness of things in general, and "movement and muscular" in particular.

W. D. Showalter, of West Union, W. Va., content-

plate, is writing for the "Gazette" and under the

direction of a stock company composed of penmen,

starting a penman's paper called *Pen Art Herald*.

Showalter has ability, and if the stock company don't

expect too big returns and shut him up too quick he

will give us a good paper.

The *Amateur's Gazette*, by L. H. Hanson, Fort Scott, Kansas, is another plan.

Madaras, of New York, is thinking of getting out a quarterly, devoted to penmanship and gossip. He promises some good things and will try it a year anyhow if the first number ever gets out.

W. D. Showalter, of West Union, W. Va., content-

plate, is writing for the "Gazette" and under the

direction of a stock company composed of penmen,

starting a penman's paper called *Pen Art Herald*.

Showalter has ability, and if the stock company don't

expect too big returns and shut him up too quick he

will give us a good paper.

The *Amateur's Gazette*, by L. H. Hanson, Fort

Scott, Kansas, is another plan.

Madaras, of New York, is thinking of getting out

a quarterly, devoted to penmanship and gossip. He

promises some good things and will try it a year

anyhow if the first number ever gets out.

Writing in Public Schools.

BY J. A. YOUNG.

There was a time in the history of our public schools when "Reading, 'Riting and 'Rithmetic" were the most essential branches taught. Their importance suggested the order in which they were named. Writing came second to that of reading; or rather it was considered more necessary than arithmetic.

to the common school course. More attention is now given to geography, grammar, history and other branches, besides reading and arithmetic, than to penmanship.

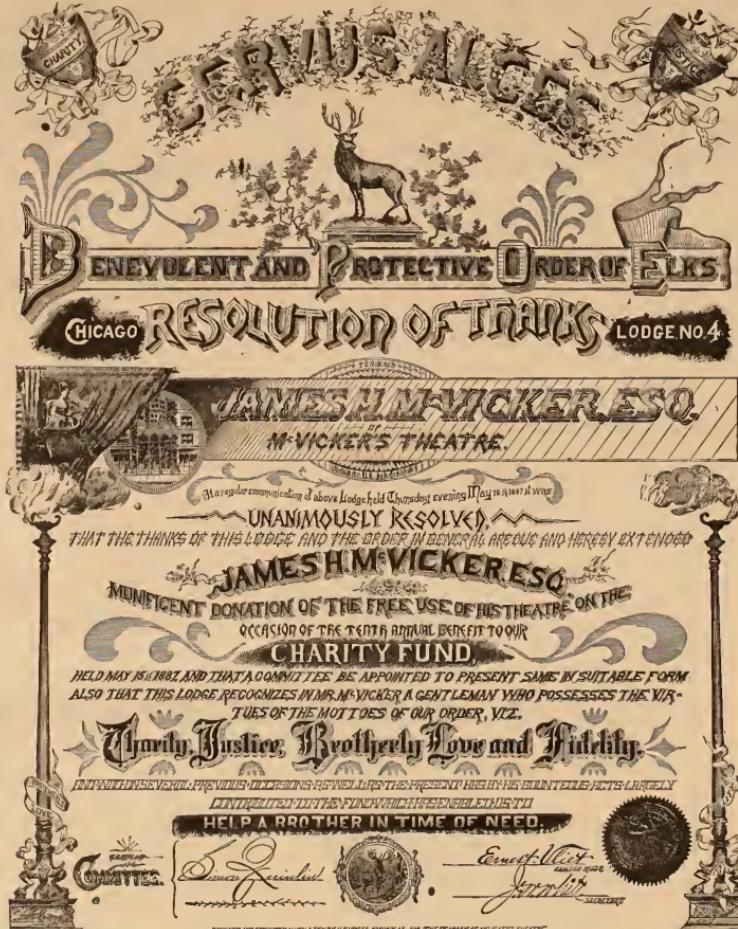
2. So many technicalities have been introduced in connection with teaching writing that many teachers do not feel competent to teach it systematically at all, at least they easily persuade themselves that they cannot do so, and therefore take no interest in it.

3. Our educational journals do not give writing

which they naturally retain, in opposition to the best instruction they may subsequently receive.

5. After having learned the correct forms of letters, pupils are permitted to do careless work, with pen and pencil, in language lessons, spelling, examination and other written exercises, which vitiate all of the good practice they may have had in writing books.

It is much easier to point out some of the difficulties in the way of learning to write, than to satisfactorily show how they can be avoided or reme-



The above is photo-engraved from an original pen and ink drawing, size 22 x 28 inches, executed at our office. We engrave resolutions, testimonials, diplomas, etc., in the highest style of the art. Send copy for estimate. Prices to suit our customers.

A gradual but yet a very perceptible change has taken place in regard to this matter. It is affirmed by those who know the facts as they exist, that the average results obtained from teaching writing in our common schools are not commensurate to the facilities with which we now possess. Who should it be said that "We are a nation of poor writers?" Many obstacles which impede our progress in this direction might be named, but the following are obvious:

1. As a branch of study, writing has become more and more neglected as other studies have been added

proper attention. Many other subjects of minor importance are elaborately discussed, but penmanship is almost, if not entirely, overlooked. There are many periodicals which are specially devoted to this branch, but very few teachers in our public schools perceive them.

4. Pupils are compelled to do a great deal of work which requires the use of the pen and pencil before they have been taught the exact forms of letters, and thus they "pick up" an uneducated hand-writing,

died. The disease, in various forms, has become so chronic that it is almost impossible to find an effectual remedy.

The obligations of school officers ought to bind them, so far as to see that children receive proper education in the most practical and useful branches. They should require the teachers whom they employ to faithfully perform their duties in this particular.

Teachers should feel that their duties are not properly executed if they do not teach their pupils

(Continued on page 43)

ENGRAVERS. When we returned from Milwaukee in company with Prof. Pierce, and Mr. J. T. A. Holah, the script engraver of Cleveland, Ohio, we had no argument with Mr. Holah and he never attempted to dispute it, viz: that nine-tenths of the copies sent to him for engraving bore no resemblance to his engraving.

Mr. Bennett, Mr. Farley, Mr. Cook and others have become great penmen through Mr. Holah. It fills us with disgust to note how much deception is being practiced.

But the time has come when live teachers will tell their students how those fine letters are written, and will be compelled to be branded engravers and those photo-engraved will be called engravers. Another letter we would ask our brother Knights to look up is the letter of Farley's in February, 1886 number, and compare with the March, 1887, P. A. T. Observe her variation in style, she is a masterly use of decorative words and principles.

Open your eyes and see for yourself, how much deception is and has been practiced.

Of course some will shout they are obvious jokers, etc. but that is not the case, honor where honor is due, and no man ever gives cheerfully the due according to another as we do, but we do want this bunting and mystery cleared away for our beginners.

Let them not continue to call for *more light* without any response from electric sources. If electricity cannot pierce the darkness then the wings of this bird will carry us where darkness lies. *Light gets the media*. We expect more light however. We can probably get some able man to speak on this subject yet. Until then we will await the verdict of the profession at large.

Writing in Public Schools.

(Continued from page 41.)

what they expect to put into practice in after life. They should realize the fact that if they withhold such instruction, and having been employed to impart it, they are defrauding their pupils and disregarding the law which provides for it.

There is not more than one teacher in a hundred, of the present day, who is faithful to his or her trust in the matter of teaching writing.

It is a good idea in public schools, children should not be permitted to work in any regular written exercise before they have received proper instruction in regard to holding the pen and the formation of letters. In all written exercises, no work should be done that cannot be acknowledged as good. If a pupil's hand is not good enough to obviate bad habits which have been acquired in the use of language, but in writing it is almost impossible to have children "unlearn what they have learned amiss."

To the June number of the *PENNANT'S ART GAZETTE*, a distinguished correspondent claims that the copy-book system of to-day is largely responsible for the production of inferior writers. It is true that when written copies are before the pupil he readily adopts the motto, "What another person has done I can do," but when he is required to imitate the artist, and copy the writing books, he is apt to claim that "What the engraver follows I can do, and it's no use trying." Notwithstanding all this, the difficulty is not the *copy*, but the *abuse* of the copy-book. If the best text-book extant, on any subject, is in the hands of a pupil's hand, it will not produce satisfactory results, unless it is accompanied by proper teaching. So long as it is available, it is granted that copy-books are perfect and that it is only necessary to place them before their pupils and merely direct them to "follow the copy," without giving any instruction whatever had been done will be the natural consequence. A good teacher of writing can get along without engrossed copies and a good instructor in any branch can succeed without a text-book, but writing-books and text-books may be so used as to be an aid rather than a hindrance.

Letters Received

AND COMMENTS FIRED AT THE "GAZETTE."

G. B. Jones, Rochester, N. Y., says he considers the last number fully worth the subscription price, on account of the timely report of the conventions.

J. L. Faulkner, Knoxville, Tenn., writes an elegant hand.

N. M. Carkhuff, in a fine business letter asks if we think he will ever become a penman. We say, yes, under all circumstances.

E. E. Huntington, N. Y., sends some of his elegant writing and encloses subscription.

G. B. Lund, San Francisco, Cal., says the *GAZETTE* is immense.

W. S. Graham, Byron, Neb., endorses the stand we take on the copy book question.

J. G. Anderson, Falcon, Tenn., sends us a complete monogram of the 26 capital letters. See his adv.

A. J. Smith, Anamosa, Iowa, says the August number captured him.

H. C. Thompson, yells "rah" for the *GAZETTE* way down to Richmond.

E. K. Isaacs said we know how to make a paper to please the old folks as well as the boys.

E. J. Kocini, Stratford, Ont., speaks a good word for the *GAZETTE*, and sends us a copy of his second piece of composition, which speaks well for him.

G. W. Kear, Scranton, Pa., sends subscription in a letter written in the finest back-hand we have received.

C. M. Wiener, South Whitley, Ind., says he was delighted with the premiums, and he is very enthusiastic over the *GAZETTE*.

B. M. Brie, alias Sunflower, the penman, Keokuk, Iowa, says he is going to take the road this winter, teach Spellerian and act as agent for us. Go ahead, Sunflower, but look out you don't get plucked before you are ripe.

Bro. Hinman writes us from Worcester that he is getting along well, and that the next *Pennant's Convention* meets at Minneapolis, Minn., and that he can promise a royal time to all participants. Bro. Hinman is a hunk.

W. S. Chamberlain writes a fine letter and sends us specimens of his work, but forgets to send his subscription. Compliments don't pay our printer, and we don't care to pay compliments for nothing. We need cash and can do without compliments for a while.

N. J. Hill, Willbraham, Mass., sends us cards, caps, and improvement exercises. He says the *GAZETTE* is great.

C. E. McKee, Columbus, Ohio, says allow me to congratulate you on your unprecedented success in editing a penman's paper. The *GAZETTE* already ranks among the leading papers of the day.

C. H. Pierce, of Keokuk, says we put in on brown.

J. W. Harkins, Minneapolis, Minn., writes a fine hand, and sends us his subscription, etc.

A. C. Webb, Nashville, Tenn., complimes us on our elegant number.

G. C. Smalley, Manitowoc, Wis., says we should tender him compliments to our printer for the fine appearance of the last number.

F. W. H. Wiesehahn, our good friend in St. Louis says the July and August numbers to appearance, reading matter, composition, and typography is first-class.

S. D. Forbes, Altoona, Pa., says the July number was fine.

C. N. Crandle, from Dixon, Ill., shouts immense! grand!

Chas. McLellan, Macomb, Ill., says the *GAZETTE* is his favorite.

H. W. Kilbse, Utica, N. Y., will begin a series of lessons on the production of penmanship in our next, embracing every variety of work.

A. P. Hoornstra, Cedar Rapids, Iowa, says he is for prohibition, red hot.

J. F. Briley, Laumar, Mo., who won the prize offered in the June *GAZETTE*, expresses his thanks for same, and says he will never do without the *GAZETTE*.

We could print another batch of compliments as long as we like, but we will desist from tiring our reader. Other letters we have received we will receive from W. J. Kinsley, Sherburne, Iowa; C. O. Woodmansee, Keokuk, Iowa; T. J. Perry, Davenport, Iowa, who promises a club of 100; P. Hamilton, Mid-depoint, Iowa; Miss Minnie Jaeger, Newesh, N. W. C. O. Stolt, Two Rivers, Wis.; M. S. Syre, Toronto, Can.; Mrs. Shewell, W. H. Howard, Atchia, Ind.; G. W. Moore, North Hampton, N. H.; S. F. Rexstrew, South Bend, Ind.; Jerome H. Howard, Cincinnati, Ohio; A. F. Cox, Black Jack Grove, Tex.; Z. P. Zaner, Columbus, Ohio; N. W. Woodmansee, Davenport, Iowa; R. J. G. Cox, Chester, Ill.; E. E. Huntington, Newark, N. J.; C. W. White, Rogers, Minn.; W. B. Carpenter, St. Louis, Mo.; E. L. Luttingwell, Greenfield, Ill.; H. E. Martin, Kansas City, Mo.; J. H. Canfield, Pittsburgh, Pa.

College Notices, Etc.

C. E. Curtis, of Curtis' Commercial College, sends out a circular of his course of his two schools at Minneapolis and St. Paul.

C. M. Robinson, proprietor Union Business College, Lafayette, Ind., called on us recently, and left with us a fine circular of his school. He reports everything lovely, and prospects for an immense success this winter. The best we wish him continued success.

Williams & Rogers are sending out a fine 12-page circular containing engravings of their actual business department.

O. P. Powers, of the Metropolitan Business College, of this city has out a fine circular.

Little Rock Commercial College sends out an elegant 24-page circular.

Sonter's Business College, of this city opened with a large attendance this fall.

Mr. C. C. Thompson's Jersey City Business College issues a fine 20-page circular.

H. B. Bryant's office in this city was crowded with new students when we called on a visit there during opening week. H. B. is one of the pleasantest college men in the west.



Scarborough.

This is the sacreded front of the moist-eyed man who holds down the editorial chair for Gaskell's magazine. This is the expression he wears in editing such articles as "Distorted Birds," "Posting for Pictures," "He soaks on our neck," "Blanketing for the early dawn," "Boosted into space," "Conventional Confab," and many other pathetic themes which tend to touch the heart like many calls from the bondage of winter. He is the man whose most playful flashes of composition, however, is a subterranean current of sound ideas, and high-grade common sense. He says the sketches he wrote some time ago for *Peck's Sure* were not nearly so serious as those he has suggested them. The refract of the harnesses tug on the shoulder of his unfortunate garment, he so practically reviews in his early interviews with his pen were burning facts, searching truths which were seared into memory and elsewhere to be read.

Mr. Scarborough bowed the line separating the "blue" from the "gray," but remained at home during the thickest of the fray. What more could he do? He had not arrived at the period of panthoed yet. His first masterpieces of penmanship were emblazoned on the dy-leaves of his father's library, and the first copy of *Peck's Sure* was a copy of *Peck's Sure*, the measured cadence of his father's mortal, or a few words which smacked of paternal art, will always give him a strong craving for the open air, during these arduous wrestles with art. When about 18 years of age he took a business course under W. R. Thompson, who was then in business at Hazelville, Miss. He afterwards taught a couple of terms at Chambers. He has taught penmanship, book-keeping and other commercial branches in Goodin's College, Knoxville, Tenn., Gaskell's College, and Goodin's Commercial College, besides a little experience in a number of other branches from business to art. He is a man of great energy, and the matter he could possibly send over to help us out of our trouble. We called again and held the editor sat reching in his chair, it seemed to us at first in a peaceful slumber, but on tip-toe stealing to his side, and with a hand on his shoulder, and a charming young lady, in the other a wedding invitation, announced that Miss Emma Dunston, of Cedar Rapids, Iowa, and Mr. A. J. Scarborough, of Chicago, Ill., were to be united in the holy bands of matrimony on October 1st, 1887. Poor Jack, or rather happy Jack, dreamt a wild vision, and the tediums of a penman's paper are forgotten for the time being, and when your mind is wrestling with brighter visions, than those productive of editing a penman's paper, all your dreams are dispelled by me, kind reader let him dream. We hope his dreams will be realized. We wish him all the happiness in the world. We hope that his humor will not abandon him in his career as a benedict. Nay, more, we hope his new wife will become even more humorously ill understandingly than poor Jack will be lonely no more but will be looked after and guarded by a better half. Our congratulations.



At last, We have It!

Harman's Pure Rubber Finger Shield for Pen Holders and Pencils. The best aid to good writing ever invented.

It gives FIRMNESS TO THE GRIP ON THE HOLDER and eases the fingers from cramp and fatigue.

It prevents the fingers from becoming smeared with ink; in fact, no holder is complete without it.

Try this Shield on the oblique holder; it works admirably.

By arrangements with the manufacturer, I am enabled to make you the following very liberal offers:

1 Shield and Olique Holders (the "Ideal Combination") \$2.50
1 Shield and 1 Set of Utensils \$1.50
1 Shield and 1 Dozen Pen Cards \$1.50
1 Shield and 1 Dozen Best Pens \$1.50

Money refunded if not satisfactory. Address,

J. C. KNAPP,
McVicker's Building, Chicago, Ill.

PROCLAMATION
—FROM THE
PRESIDENT
—OF—

PEIRCE'S BUSINESS COLLEGE!

This institution is located at Keokuk, Iowa (on the Mississippi), and enjoys a very liberal patronage. To encourage students from a distance the management has established a

Reduced Rate of Tuition! which will be given upon application. Circular, Journal and specimen of penmanship sent on receipt of three letter stamp.

Now, to those who desire the success of this school can be obtained from any of the leading business men of the city.

Patent Pending. **TRADE-ART OF PENMAN**, the only work of its kind ever published containing 1000 pages of penmanship, business exercises, etc. (other values \$4.00). Sent for \$2.50, former price \$1.00.

Patent Pending. **SHADING WORK**, the only partly classified and systematically arranged series now published. Sample number 2c.

It is a series of 1000 pages of exercises (with book of instructions) for establishing freedom, etc. and grace in manuscript, penmanship, etc. 10c per page. Holman, Inc., 10c per page. **Penman's "Pen" \$1 per gross, or 9c per dozen.** Price \$1.00 (postage or similar charge) is to attempt impossibilities.

For all samples and general information regarding the college, address

CHANDLER H. PIERCE
KEOKUK, IOWA.

Engrossing

Of Testimonials and Memorial Resolutions, preparing drawings of every description for Photogravure and Photo-lithography &c.

Estimates and samples of work furnished upon application.

Instruction in Penmanship, individual or to classes.
C. L. RICKETS,
Artistic Penman and Teacher,
Central Music Hall, Chicago.

Marvelous

Specimens of Off-hand Flourishing sent on receipt of 24 one-cent stamps.

C. P. ZANER,

Col. Bus. College. Columbus, Ohio.

Send stamp for Price List.

J. MANZ & CO., ENGRAVERS!

217-225 Dearborn St.

Opposite Post Office, CHICAGO.

WOOD, PHOTO and
RELIEF-LINE
Engraving, and Zinc Etching.

We make a specialty of Engraving Specimens of Pen Work. Write for estimates.

A. H. ABBOTT & CO.,
Pens, T-Squares, Rules, Drawing Ink, Drawing Books, Photo Engraving, Ink, Papers, Bristol Books, Crayons, Mathematical Instruments, and Artists' Materials of every description.

30 MADISON STREET.

THE Penman's Art Journal

In the broad sense an exponent of practical education, school-made and home-made, and is the representative Journal of the writing profession of America.

The Journal is now in its eleventh year. It has a wider reach than ever before, and its monthly output is more varied, interesting, wholesome, instructive and generally valuable. Several new features have lately been added. One of them is the printing each month of the portrait, facsimile engraving of autograph letter and biographical sketch of some representative American Penman. Another interesting annex to the January curriculum is the department of "Short-hand writing, in charge of Mrs. S. S. Packard.

The person who buys the Journal for this year of our Lord, 1887, will get more for his dollar than ever, and that is saying a good deal. It has, however, the connoisseur's element of truth, which one does not always find in newspaper announcements.

If you are a Penman, you already know the Journal. If you are not a Penman and want to be, the first thing you should do is, get in the Journal's list at once. The price is One Dollar a year, with due premium. Ten cents will buy a sample copy. No free samples on tap. Write to

D. T. AMES, Ed. and Prop.,

205 Broadway, N. Y.



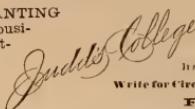
BY including a 2 cent stamp to C. A. FAUST you will receive by return mail one of his catalogues and your name, addressed with the Automatic Shading Pen, in the most artistic manner, or for 10 cents he will send you a specimen of his marvelous Shaded Back hand Writing and Automatic Shaded Pen Work. The sample is worth many times the cost as a specimen for your scrap book.

Sample pen sent on receipt of twenty-five cents. Address all orders to

C. A. FAUST,

3951 Langley Ave., CHICAGO, ILL.

PEOPLE WANTING
a first-class busi-
ness or Short-
hand Education
at moderate
cost attend



Write for Circular. Mention this paper.

F. F. JUDD,
Expert Accountant, Principal.

DEVERNE'S

LONDON STANDARD
WRITING

Densmore, Son & Co.
Chicago, Ill.

FLUID

THE MOST ARTISTIC AND ORIGINAL



Of Flourishing, Lettering and Pen Drawing come from A. C. WEBB, Nashville, Tenn. If you don't believe it send twenty cents for an elegant specimen of flourishing, or thirty cents for an original pen of pen drawing or lettering. Send for a specimen of the "Pen Fluid" for Pen Drawing. Prices, 25c. for a pen, 10c. for a pen drawing, 25c. for a pen for Engraving, etc., at reasonable prices. Lessons by mail in every branch of the art. Satisfaction certain. Try this special offer.

Address A. C. WEBB, Nashville, Tenn.

—THE OFFICE OF—

The **Penman's Art & Gazette.**

WE OFFER

Our readers Pen-making Supplies at lowest rates. Upon receipt of price or C. O. D. at the sender's option, we will mail or send by express or airmail to any address in the United States or to any foreign country at lowest prices.

Oblique Holders—10c. each, 75c. per dozen.

Pen Cases—30c., 50c., 75c., \$1 per gross.

Cards—Folio Bristol—30c.—for 100, \$2.50

30c.—for 50, \$1.50.

Pen Ink—\$1 per bottle.

Pen Fluid—\$1 per bottle.

Worthington's Art Ink—\$1 dozen bottles by express.

New Compendium—50c.

Bristol Books—25c., 35c., 50c. for Printed Boards, extra.

Whistman's Drawing Papers, all sizes. Mounted Drawing Papers, all sizes.

Self-inking Rubber Stamp—\$1 each.

